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HARVARD UNIVERSITY

LIBRARY OF THE SCHOOLS OF
LANDSCAPE ARCHITECTURE
AND
CITY PLANNING

Selections from

OBSERVATIONS ON MODERN GARDENING

by

Thomas Whately

London
1801

5546
cop. 1

INTRODUCTION

I. Gardening, in the perfection to which it has been in England, is entitled to a place of considerable rank a eral arts. It is as superior to landskip painting, as a a representation: it is an exertion of fancy, a subject i and being released now from the restraints of regularity, beyond the purposes of domestic convenience, the most bea most simple, the most noble scenes of nature are all with ince: for it is no longer confined to the sopts from whic its name, but regulates also the disposition and embellis park, a farm, or a riding; and the business of a gardener and to apply whatever is great, elegant or characteristic them; to discover and to shew all the advantages of the p which he is employed; to supply its defects, to correct i and to improve its beauties. For these operations, the c nature are still his only materials. His first enquiry, must be into the means by which those effects are attain which he is to produce; and into those properties in the nature, which should determine him in the choice and arra them.

Nature, always simple, employs but four materials in the of her scenes, ground, wood, water, and rocks. The culti nature has introduced a fifth species, the buildings requ the accommodation of men. Each of these again admit of v their figure, dimensions, colour, and situation. Every l composed of these parts only; every beauty in a landskip the application of their several varieties.

OF GROUND.

II. The shape of ground must be either a convex, a co plane; in terms less technical called a swell, a hollow, By combinations of these are formed all the irregularitie ground is capable; and the beauty of it depends on the de proportions in which they are blended.

Both the convex and the concave are forms in themselve variety than a plane: either of them may therefore be adm greater extent than can be allowed to the other; but leve therefore totally inadmissible. The preference unjustly in the old gardens, where they prevailed almost in exclus other form, has raised a prejudice against them. It is n reckoned an excellence in a piece of made ground, that ev part of it is uneven; but then it wants one of the three of ground, which may sometimes be intermixed with the otl gentle concave declivity falls and spreads easily on a fl channels between several swells degenerate into mere guti

I. Gardening, in the [illegible] which it [illegible] in Ireland, is entitled to a place [illegible] ural arts. It is an equivalent [illegible] a representation: it is [illegible] and being released now from [illegible] out example, the most [illegible] ive: for it is a labour [illegible] ; and to employ a [illegible] them; to improve [illegible] while he is employed; [illegible] and to improve [illegible] ture, [illegible] be [illegible] ment [illegible] ...

... [illegible] ... [illegible] ... [illegible]

breadth be not given to the bottoms by flattening them; a
other instances, small portions of an inclined or horizor
may be introduced into an irregular composition. Care or
taken to keep them down as subordinate parts and not to s
to become principal.

There are, however, occasions on which a plane may be p
hanging level often produces effects not otherwise attain
large dead flat, indeed, raises no other idea than that c
the eye finds no amusement, no repose, on such a level: i
unless timely relieved by an adequate termination; and th
of that termination will compensate for its distance. A
plain, at the foot of a mountain, is less tedious than or
less compass, surrounded only by hillocks. A flat theref
considerable extent may be hazarded in a garden, provided
aries also be considerable in proportion; and if, in addi
importance, they become still more interesting by their b
the facility and distinctness with which they are seen ov
makes the whole an agreeable composition. The greatness
beauty of the boundary are not, however, alone sufficient
of it is of still more consequence. A continued range of
lest wood, or the finest hill, would not cure the insipid
flat: a less important, a less pleasing boundary, would b
ectual, if it traced a more varied outline; if it advance
boldly forward, sometimes retired into deep recesses; bro
sides into parts, and marked even the plain itself with i

At Moor Park*, on the back front of the house, is a le
thirty acres, absolutely flat; with falls below it on one
heights above it on the other. The rising ground is divi
three great parts, each so distinct and so different, as

*Sir William Temple's Desctiption of the Garden at Moor P
Seat of Sir Laurence Dundass, near Rickmansworth, in Her
"The perfectest figure of a garden I ever saw, either at
broad, was that of Moor Park in Hertfordshire, when I kne
thirty years ago. It was made by the Countess of Bedford
amongst the greatest wits of her time, and celebrated by
and with very great care, excellent contrivance, and much
greater sums may be thrown away without effect or honour,
sense in proportion to money, or if mature be not followe
take to be the great rule in this, and perhaps in every t
as far as the conduct not only of our lives, but our gover
shall see how natural that admired garden was.)
"Because I take* the garden I have named to have been in
the most beautiful and perfect, at least in the figure an
that I have ever seen, I will describe it for a model to
meet with such a situation, and are above the regards of

*This garden seems to have been made after the plan laid
Bacon, in his 46th essay, to which, that I may not multip
I will refer the reader.

breadth be not given to the body by distending the ; or in any other instances, a slit pocket may be introduced on [illegible]. Care is taken to keep them down as much as possible, and to [illegible] to become principal.

"Sore are, however, occasions [illegible] large sand flat, indeed, [illegible] the eye finds no rest. [illegible] tiresome timely roll [illegible] or that termination will [illegible]. [illegible] flin, at the foot of a [illegible] [illegible] sea sand, [illegible] [illegible] sonalizable [illegible] [illegible] portance, they [illegible] [illegible] the facility and [illegible] [illegible] [illegible] bably by the [illegible] [illegible] of it is of still [illegible] [illegible] just wood, or the [illegible] [illegible] flat: a less important, [illegible] [illegible] natural. If it traced [illegible] [illegible] boldly forward, so [illegible] [illegible] -ifs into parts, [illegible] [illegible]

"At Low Tide", on [illegible] [illegible] thirty acres, about [illegible] [illegible] [illegible]

It lies on the side of a hill, upon which the house stands very steep. The length of the house, where the best rooms most use or pleasure are, lies upon the breadth of the gar great parlour opens into the middle of a terras gravel-wal even with it, and which may lie, as I remember, about thre paces long, and broad in proportion; the border set with s laurels and at large distances, which have the beauty of c out of flower and fruit. From this walk are three descent stone steps, in the middle and at each end, into a very la This is divided into quarters by gravel-walks, and adorned fountains and eight statues in the several quarters. At t the terras-walk are two summer-houses, and the sides of th are ranged with two large cloisters open to the garden, ur of stone, and ending with two other summer-houses even wit ters, which are paved with stone, and designed for walks c there being none other in the whole parterre. Over these are two terrasses covered with lead, and fenced with balus the passage into these airy walks is out of the two summer the end of the first terras-walk. The cloister facing the covered with vines, and would have been proper for an oran and the other for myrtles or other more common greens, and doubt not, been cast for that purpose, if this piece of ga been then in as much vogue as it is now.

"From the middle of this parterre is a descent by many ste each side of a grotto that lies between them, covered with flat, into the lower garden, which is all fruit-trees rang several quarters of a wilderness which is very shady; the are all green, the grotto embellished with figures of shel fountains, and water-works. If the hill had not ended wit garden, and the wall were not bounded by a common way that the park, they might have added a third quarter of all gr this want is supplied by a garden on the other side the ho is all of that sort, very wild, shady, and adorned with ro work and fountains.

"This was Moor Park, when I was acquainted with it, and th place, I think, that I have ever seen in my life, either b since, at home or abroad." Vide the late Earl of Orford on dening.

It lies on the side of a hill, upon which the house stands, but very steep. The [illegible] to the house, where the boat [illegible] boat has or pleasure [illegible]

[illegible] even with it, and [illegible] it the [illegible] place long, and broad [illegible] laurels and at [illegible] out of flower all [illegible] torn steps, in [illegible] This is divided [illegible] fountains and eight [illegible] the terras-walk and [illegible] are terraced with two [illegible] of stone, and [illegible] high, which are [illegible] are two [illegible] the end of the [illegible] covered with vine, [illegible] other [illegible] must not, been [illegible] [illegible] tion the middle [illegible] size of a [illegible] it, into the [illegible] natural curtains [illegible] are all green, the [illegible] towering, our walk [illegible] garden, and to all [illegible] the park, [illegible] this work is supplied [illegible] all of that sort, [illegible] work and rooms [illegible]

"This was [illegible] place, I think. [illegible] ings, [illegible] part."

It lies on the side of a hill, upon which the house stands, very steep. The length of the house, where the best rooms are most use or pleasure are, lies upon the breadth of the great parlour of one i[illegible] of a [illegible] gravel-walk even with it, and with a [illegible], about three paces long, and broad in proportion; the border next with it laurels and at large distances, which have the beauty of evergreen out of flower and fruit. [illegible] the descent by stone steps, in the middle and at each end, into a very large This is divided into quarters by gravel-walks, [illegible] fountains and eight statues in the several quarters. [illegible] the terras-walk are two summer-houses, and the sides of it are ranged with two large cloisters open to the garden, [illegible] of stone, and ending with two other summer-houses even with it, which are paved with [illegible] and designed for walks of three being more or less [illegible]. Over these [illegible] are two terraces covered with [illegible] the passage into [illegible] out of the two rooms [illegible] the end of the first terrace-walk. The elevation [illegible] covered with vines, [illegible] upon pretty high [illegible] and the other for [illegible] columns, [illegible] doubt not, been each [illegible], [illegible] been [illegible] as it is now.

"From the middle of [illegible] passage is a door [illegible] by many steps one side of a [illegible] like [illegible], covered with [illegible], into the lower garden, [illegible] all [illegible] several quarters of [illegible] are all green, the [illegible] with trees of [illegible] fountains, and water-[illegible]. If the [illegible] garden, and the wall [illegible] on [illegible] the park, [illegible] this want is supplied by [illegible] all of [illegible] work and [illegible]:

"This was [illegible] place, [illegible] and [illegible] since, [illegible] denied."

effect of several hills. That nearest to the house shelves an open grove of noble trees, which hand on the declivity, a beyond it on the plain. The next is a large hill, pressing covered with wood from the top to the bottom. The third is with a thicket falling down the steepest part, which makes i still more precipitate: but the rest of the slope is bare; o is crowned with wood, and towards the bottom is a little gro These heights, thus finely characterised in themselves, are tinguished by their appendages. The small, compact groupe n but still on the descent, of the further hill, is contrasted straggling clump, some way out upon the lawn, before the mid Between this and the first hill, under two or three trees wh opening, is seen to great advantage a winding glade, which r them, and marks the separation. This deep recess, the diffe to which the hills advance, the contrast in their forms, and paniments, cast the plain on this side into a most beautiful other side and the end were originally the flat edge of a de harsh, offensive termination; but it is now broken by severa not diminutive in size, and considerable by the fine clumps tinguish them. They recede one beyond another, and the outl greeably amongst them. They do more than conceal the sharpn edge; they convert a deformity into a beauty, and greatly co the embellishment of this most lovely scene; a scene however the flat is principal; and yet a more varied, a more beautif can hardly be desired in a garden.*

*One of the first gardens planted in this simple though stil style, was my father's at Houghton. It was laid out by Mr. imitator of Bridgman. It contains three-and-twenty acres, t a considerable portion.

I call a sunk fence the leading step, for these reasons. was this simple enchantment made, than levelling, mowing, an followed. The contiguous ground of the park without the sun to be harmonized with the lawn within; and the garden in its to be set free from its prim regularity, that it might assor wilder country without. The sunk fence ascertained the spec but that it might not draw too obvious a line of distinction neat and the rude, the contiguous out-lying parts came to be a kind of general design: and when nature was taken into the improvements, every step that was made pointed out new beaut inspired new ideas. At that moment appeared Kent, painter e the charms of landskip, bold and opionative enough to dare a and born with a genius to strike out a great system from the imperfect essays. He leaped the fence, and saw that all nat garden. He felt the delicious contrast of hill and valley c ceptibly into each other, tasted the beauty of the gentle sw cave scoop, and remarked how loose groves crowned an easy e happy ornament, and while they called in the distant view be graceful stems, removed and extended the perspective by d son.

Thus the pencil of his imagination bestowed all the arts o the fences he handled. The great principles on which he wor pective, and light and shade. Groupes of trees broke too un too extensive a lawn; evergreens and woods were opposed to t the champain, and where the view was less fortunate, or so m as to be beheld at once, he blotted out some parts by thick divide it into variety, or to make the richest scene more en reserving it to a farther advance of the spectator's step. ing favourite objects, and veiling deformities by screens of

effect of several hills. That nearest to the house shelves out
an open grove of noble trees, which land on the locality, and
beyond it on the plain. The next is a large hill, presenting form
covered with wood [illegible] to the bottom. The third is [illegible]
with a thicket [illegible] down the steepest part, which [illegible]
still more precipitous: but the rear of the slope in view; o[illegible]
is crowned with wood, and towards the bottom in a little grove
those heights, thus finely contrasted in themselves, are [illegible]
tinguished by their upwards co[illegible]. The scarf, composed [illegible]
but still on the [illegible] of the [illegible] it, is occupied by
straggling clump, some [illegible] out upon the lawn, before the [illegible]
tween this and the [illegible] hill, under two or three trees which
opening, is seen to great advantage a winding [illegible], which [illegible]
them, and marks the [illegible]. This deep recess, [illegible] differ
to which the hills advance [illegible] to the right, and [illegible]
ments, over [illegible] is to a [illegible] by [illegible]
terior side and the road [illegible] the [illegible] of a [illegible]
tural, offensive [illegible], but is [illegible] by several [illegible]
not diminutive [illegible] and small ornaments by the side [illegible]
thrusting them. [illegible] are [illegible], and [illegible]
reasonably account [illegible]. [illegible] to [illegible] of the [illegible]
ages; they convey [illegible] to the [illegible], in [illegible] to
the embellishments [illegible] lovely scene; [illegible] however, [illegible]
the first is [illegible] and [illegible], [illegible]
[illegible] be deemed a [illegible].*

[illegible] of the first [illegible] in [illegible] [illegible]
[illegible], was by [illegible] on [illegible]. It was [illegible] by [illegible].
[illegible] of Pridgen. It [illegible] three-and-twenty acres, [illegible]
considerable [illegible].

I call a sunk [illegible] a [illegible] step, for those reasons. To
use this [illegible] more [illegible], than [illegible]. Having, [illegible]
followed. The [illegible] corner of [illegible] with [illegible] the turn
to be harmonized with the lawn without; and this portion in its [illegible]
to be set free from its [illegible] formality. That is [illegible] about
[illegible] country [illegible]. To mark these [illegible] where [illegible]
but that it [illegible] from too obvious a line of [illegible]
most and the rude, the [illegible] was out-lying pieces were to be
a kind of [illegible] and when nature [illegible] into [illegible]
improve on [illegible], and [illegible] [illegible], [illegible]
inspired [illegible]. [illegible] [illegible] [illegible], and, [illegible]
the charms of [illegible], bold and [illegible] [illegible], [illegible]
and born with a genius to [illegible] out a [illegible] from [illegible]
a perfect essay. He [illegible] the [illegible], and [illegible] [illegible]
garden. He felt the delicious contrast of [illegible] and [illegible]
ceptibly into each other, [illegible] the beauty of [illegible] the
curve scene, and [illegible] [illegible] trees crowned an [illegible]
lumpy ornament, and while they [illegible] in the distance [illegible]
graceful stems, [illegible] and [illegible] the perspective by [illegible]
son.

Thus the pencil of his imagination bestowed all the arts of
the fancies he handled. The great principles on which to work
positive, and light and shade. Masses of trees broke into
too extensive a lawn; evergreens and woods were opposed to the
the champain, and where the view was less fortunate, or so
as to be beheld at once, he blocked out some parts by thick
divide it into variety, or to make the richest scene more ench
reserving it to a further advance of the spectator's step. Th
ing favourite objects, and veiling deformities by screens of p

sometimes allowing the rudest waste to add its soil to the r
tre, he realized the compositions of the greatest masters in
Where objects were wanting to animate his horizon, his taste
chitect could bestow immediate termination. His buildings,
his temples, were more the works of his pencil than of his c
We owe the restoration of Greece, and the diffusion of archi
his skill in landskip.

But of all the beauties he added to the face of this beaut
none surpassed his management of water. Adieu to canals, ci
and cascades tumbling down marble steps that last absurd mag
Italian and French villas. The forced elevation of cataract
The gentle stream was taught to serpentize seemingly at its
where discontinued by different levels, its course appeared
led by thickets properly interspersed, and glittered again a
where it might be supposed naturally to arrive. Its borders
but preserved their waving irregularity. A few trees scatte
there on its edges sprinkled the tame bank that accompanied
and when it disappeared among the hills, shades descending f
heights leaned towards its progress and framed the distant p
light under which it was lost, as it turned aside to either
blue horizon.

Thus dealing in none but the colours of nature, and catchi
favourable features, men saw a new creation opening before t
The living landskip was chastened or polished, not transform
was given to the forms of trees; they extended their branche
and where any eminent oak, or master beech had escaped maimi
vived the forest, bush and bramble was removed, and all its
restored to distinguish and shade the plain. Where the unit
of an ancient wood extended wide its undulating canopy, and
able in its darkness, Kent thinned the foremost ranks, and l
many detached and scattered trees, as softened the approach
and blended a chequered light with the thus lengthened shado
maining columns. Vide the late Earl of Orford on Modern Gar

III. A plain is not, however, in itself interesting; and
deviation from the uniformity of its surface, changes its na
long as it remains a flat, it depends on the objects around
variety and all its beauty; but convex and concave forms are
pleasingnd the number of degrees and combinations into which
cast is infinite: those forms only in each which are perfect
must be avoided; a semicircle can never be tolerable: small
large circles blended together; or lines gently curved, whic
parts of any circle; a hollow sinking but little below a lev
very much flattened at the top; are commonly the most agreea

In ground which lies beautifully, the concave will genera
within the same compass it shews more surface than a swell;
of the latter are not visible at the same time, except in a
situations; but it is only in a few particular situations th
of a hollow is concealed; earth seems to have been accumulat
the one, and taken away to sink the other. The concave, th
appears the lighter, and for the most part it is the more el
even the slopes of a swell can hardly be brought down, unles

---

and then into hollows, to take off from the heaviness of the are, however, situations where the convex form should be pre hollow just below the brow of a hill reduces it to a narrow has a poor meagre appearance; and an abrupt fall will neve. wit' a concave form immediately above it; a sharp edge divid to connect them, that edge must be rounded, or at least falt is, in fact, to interpose a convex or a level.

IV. In made ground, the connection is, perhaps, the prin sideration. A swell which wants it is but a heap; a hollow and both appear artificial; the one seems placed upon a surf it does not belong; the other dug into it. On the great sca indeed, either may be so considerable in itself, as to make to any other almost a matter of indifference; but on the sma of a garden, if the parts are disjointed, the effect of a wh and the union of all is not more than sufficient to preserve greatness and importance, to spots which must be varied, and soacious. Little inequalities are besides in nature usually together; all lines of separation have, in a course of time, up; and therefore, when in made ground they are left open, t appears artificial.

Even where artifice is avowed, a breach in the connection eye. The use of a fosse is merely to provide a fence, witho ing the view. To blend the garden with the country is no pa idea; the cattle, the objects, the culture, without the sunk discordant to all within, and keep up the division. A fosse most polished lawn to a corn-field, a road, or a common, tho the very point of separation. It may be made on purpose to which cannot, or ought not to be in the garden; as a church, a neighbouring gentleman's seat, a town, or a village; and y sciousness of the existence can reconcile us to the sight of The most obvious disguise is to keep the hither above the fu all the way; so that the latter may be seen at a competent this alone is not always sufficient; for a division appears, formly continued line, however faint, discernible; that line must be broken; low but extended hillocks may sometimes into the shape on one side may be continued, across the sunk fenc other; as when the ground sinks in the field, by beginning t in the garden. Trees too without, connected with those with ing part of a clump or a grove there, will frequently oblite trace of an interruption. By such or other means, the line should be, hid or disguised; not for the purpose of deceptio all is done we are seldom deceived) but to preserve the cont entire.

If, where no union is intended, a line of separation is it must be disgusting, when it breaks the connection between parts of the same piece of ground. That connection depends ion of each part to those about it, and on the relation of e the whole. To complete the former, such shapes should be co most readily unite; and the actual division between them sh xiously concealed. If a swell descends upon a level; if a h

from it, the level is an abrupt termination, and a little rim it distinctly. To cover that rim, a short sweep at the foot a small rotundity at the entrance of a hollow, must be interp every instance, when ground changes its direction, there is a where the change is effected, and that point should never app other shapes, uniting easily with both extremes, must be thro conceal it. But there must be no uniformity even in these co if the same sweep be carried all round the bottom of a swell, rotundity all round the top of a hoolow, though the junction yet the art by which it is made is apparent, and art must nev The manner of concealing the separation should itself be disc different degrees of cavity or rotundity; different shapes an to the little parts thus distinguished by degrees; and those breaking in one place more, in another less, into the princip which are to be united; produce that variety with which all n and without which ground cannot be natural.

V. The relation of all the parts to the whole, when clear facilitates their junction with each other; for the common bo is then perceived, before there has been time to examine the connections; and if these should be deficient in some nicetie fect is lost in the general impression. But any part which i iance with the rest, is not barely a blemish in itself; it sp order as far as its influence extends; and the confusion is i as the other parts are more or less adapted, to point out any direction, or to mark any peculiar character in the ground.

If in ground all descending one way, a piece is twisted an general fall is obstructed by it; but if all the parts inclin same direction, it is hardly credible how small a declivity w be considerable. An appearance even of steepness may be give gentle descent, by raising hillocks upon it, which lean to th whither all the rest are tending; for the eye measures from t the highest, to the bottom of the lowest ground; and when the of the parts is well preserved, such an effect from one is tr over the whole.

But they should not, therefore, all lie exactly in the sa some may seem to point to it directly, others to incline very others but little, some partially, some entirely. If the dir strongly marked on a few principal parts, great liberties may with the others, provided none of them are turned the contrar general idea must, however, be preserved, clear even of a dou hillock which only intercepts the sight, if it does not contr the principal effect, is, at the best, an unnecessary excresc even an interruption in the general tendency, though it hide a blemish. On a descent, any hollow, any fall, which has not to lower ground, is a hole; the eye skips over it, instead of continued along it; it is a gap in the composition.

There may indeed be occasions, when we should rather wish to promote, the general tendency. Ground may proceed too has its point; and we have equal power to retard, or to accelerat We can slacken the precipitancy of a steep, by breaking it in some of which shall incline less, than the whole before incli principal direction; and, by turning them quite away, we may

from it, the level is an abrupt termination, and a little it
it distinctly. To cover that, a
small rotundity at
ever instance, when
where the change is effected, and that point should move up
ticm shapes, until
cussed it. But there
if the eye is aware be
rotundity all round
the art by which
a manner of concealing
ment between a
to the little
the thing in one
to be done, and
it without which

V. The relation of all the parts to the whole, and of
fication their position
them perceived,
sections; and it
What is left in the
lines with the
other
the parts
direction, or to
over all the rest
the picture, to
of the parts is well preserved, and
over the whole.

If in round all
some hill is
one direction,
to consider
mutta tempest,
either all
the picture
of the parts is well preserved, and
over the whole.

But they should not, then there,
some way or to point to it directly,
others but little,
strongly marked or
with t
general idea
hill-ock with
the principal effect, is
a blemish.
to lower ground,
continued also
it;

There may indeed be occasions, when we should rather
to promote,
the point; and we
e can slacken the precipitancy of a steep, by breaking it into
some of which shall incline less, than the whole before inclining
principal direction; and, by turning them quite away, we may ov

the course of the descent. These powers are of use in the lar
where the several great parts often lie in several directions;
they are thereby too strongly contrasted, or led towards point
widely asunder, every art should be exerted to bring them near
to assimilate, and to connect them. As scenes encrease in ext
become more impatient of controul: they are not only less mana
but ought to be less restrained; they require more variety and
But still the same principles are applicable to the least, and
greatest, though not with equal severity: neither ought to be
pieces; and though a small neglect, which would distract the o
not disturb the other, yet a total disregard of all the princi
union, is alike productive of confusion in both.

VI. The style also of every part must be accommodated to t
ter of the whole: for every piece of ground is distinguished b
properties: it is either tame or bold; gentle or rude; continu
broken; and if any variety, inconsistent with those properties
truded, it has no other effect than to weaken one idea, withou
another. The insipidity of a flat is not taken away by a few
hillocks; a continuation of uneven ground can alone give the i
equality. A large, deep abrupt break, among easy swells and f
seems at the best but a piece left unfinished, and which ought
been softened: it is not more natural, because it is more rude
forms both the one and the other, but seldom mixes them togeth
the other hand, a small fine polished form, in the midst of ro
hapen ground, though more elebant than all about it, is genera
better than a patch, itself disgraced, and disfiguring the sce
thousand instances might be adduced to shew, that the prevaili
ought to pervade every part, so far at least indispensably as
whatever distracts it; and as much further as possible to acco
character of the ground to that of the scene it belongs to.

On the same principle, the proportion of the parts may ofte
justed; for though their size must be very much governed by th
of the place; and a feature which would fill up a small spot,
lost in a large one: though there are forms of a particular ca
appear to advantage only within certain dimensions, and ought
fore to be applied, where they have not room enough, or where
occupy more space than becomes them; yet independent of these
tions, a character of greatness belongs to some scenes, which
measured by their extent, but raised by other properties, some
by the proportional largeness of its parts. On the contrary,
ance characterises the spot, the parts should not only be smal
diversified besides with subordinate inequalities, and little
touches every where scattered about them. Striking effects, f
impressions, whatever seems to require effort, disturbs the en
a scene intended to amuse and to please.

In other instances, similar considerations will determine r
number than the proportion of the parts. A place may be disti
by its simplicity, which many divisions would destroy; another
without any pretensions to elegance, may be remarkable for an
of richness: a multiplicity of objects will give that appearan
number of parts in the ground will contribute to the profusion
of gaiety is improved by the same means; the objects and the p
differ in style, but they must be numerous in both. Sameness
the purest simplicity can at the most render a place composed
parts placid; the sublimest ideas only make it striking; it is

parts placid; the sublimest ideas only make it striking; it is a

grave; to enliven it, numbers are wanting.

VII. But ground, is seldom beautiful or natural without var even without contrast; and the precautions which have been give no further than to prevent variety from degenerating into incor and contrast into contradiction. Within the extremes, nature s an inexhaustible fund; and variety thus limited, so far from de improves the general effect. Each distinguished part makes a s impression; and all bearing the same stamp, all concurring to t end, every one is an additional support to the prevailing idea: multiplied; it is extended; it appears in different shapes; it several lights; and the variety illustrates the relation.

But variety wants not this recommendation; it is always desi it can be properly introduced; and it is distinguished from eve If the scene be mild and quiet, he will place together those wh differ widely; and he will gradually depart from the similitude scenes, the succession will be less regular, and the transitior den. The character of the place must determine the degree of d between forms which are contiguous. Besides distinctions in th of ground, differences in their situations and their dimensions sources of variety. The position will alter the effect, though ure be the same; and for particular effects, a change only in t may be striking. If that be considerable, a succession of simi sometimes occasions a fine perspective: but the diminution will marked, that is, the effect will be less sengible, if the forms nearly alike. We take more notice of one difference, when the other. Sometimes a very disagreeable effect, produced by too resemblance of shapes, may be remedied only by an alteration in If a steep descends in a succession of abrupt falls, nearly eq have the appearance of steps, and are neither pleasing nor wild they are made to differ in height and length, the objection is and at all times a difference in the dimensions will be found t greater effect, than in speculation we should be inclined to as it, and will often disguise a similarity of figure.

VIII. It also contributes, perhaps more than any other circ to the perfection of those lines, which the eye traces along th a piece of ground, when it glances over several together. No v form compensates for the want of it. An undulating line, compo parts all elegant in themselves, all judiciously contrasted and united, but equal the one to the other, is far from the line of A long strait line has no variety at all; and a little deviati curve if there be still a continued uniformity, is but a trifli ment. Though ground all falling the same way requires every at its general tendency, yet the eye must not dart down the whole immediately in one direction, but should be insensibly conducte the principal point with some circuity and delay. The channels hillocks ought never to run in strait, nor even in regularly cu but winding gently among them, and constantly varying in form a mensions, should gradually find their way. The beauty of a la especially when seen from below, is frequently impaired by the

[illegible]

[illegible]

[illegible]

tinuation of its brow. An attempt to break it by little knoles successful; they seem separate independent hillocks, artificial The intended effect may indeed be produced by a large knole des In some places lower than in others, and rooted at several poin the hill. The same end may be attained by carrying some channe on the side upwards, till it cut the continued line; or by brin brow forward in one place, and throwing it back in another; or a secondary ridge a little way down the side, and casting the g it into a different, though not opposite direction to the gener Either of these expedients will at least draw the attention off fefect; but a greater would be substituted in its stead, if the to divide the line into equal parts; another uniformity would b without removing the former; for regularity always suggests a s of artifice; and artifice detected, no longer deceives. Our im would industriously join the broken parts, and the idea of the line would be restored.

IX. Whatever break be chosen, the position of it must be ob the line which is to be broken. A rectangular division produce there is no contrast between the forms it divides; but if it be while it diminishes the part on one side, it enlarges that on t Parallel lines are liable to the same objection as those at rig though each by itself be the perfect line of beauty, yet if the pond, they form a shape between them, whole sides want contrast same principle, forms will sometimes be introduced, less for th sic than their occasional merit, in contrasting happily with th them: each sets off the other; and together they are a more ag position than if they had been more beautiful, but at the same similar.

One reason why tame scenes are seldom interesting, is, that often admit of many varieties, they allow of few, and those onl trasts. We may be pleased by the number of the former, but we struck only by the force of the latter. These ought to abound larger and bolder scenes of a garden, especially in such as are an assemblage of many distinct and considerable parts thrown to as when several rising grounds appear one beyond another, a fin seen above a slanting sweep which runs before it, has a beautif which a nearer resemblance would destroy: and (except in partic stances) a close similarity between lines which either cross, o rise behind one another, makes a poor, uniform, disagreeable co

X. The application of any of the foregoing observations to greater scenes of nature, would carry me at present too far; no well be made, before the other constituent parts of those scene water, rocks, and buildings, have been taken into consideration rules which have been given, if such hints deserve the name of chiefly applicable to ground which may be managed by a spade; a there they are only general, not universal: few of them are wit ception; very few which, on particular occasions, may not be di with. Many of the above remarks are, however, so far of use in the furthest from our reach, as they may assist in directing ou those parts which are in our power to shew, or to conceal, thou alter. But in converting them to this purpose, a caution, whic than once been alluded to, must always be had in remembrance; n suffer general considerations to interfere with extraordinary g

*The more we exact novelty, the sooner our taste will be vitiat

the more we exact novelty, the sooner our taste will be vitiated

tions are every where so various, that there never can be a sam while the disposition of the ground is studied and followed, and cident of view turned to advantage.

In the mean time how rich, how gay, how picturesque the face try! The demolition of walls laying open each improvement, eve is made through a succession of pictures;; and even where taste in the spot improved, the general view is imbellished by variet relapse to barbarism, formality, and seclusion, is made, what l will dignify every quarter of our island, when the daily planta are making have attained venerable maturity! A specimen of wha dens will be, may be seen at Petworth, where the portion of the the house has been allotted to the modern style. It is a garde two hundred years old. If there is a fault in so august a frag proved nature, it is, that the size of the trees are out of all to the shrubs and accompaniments. In truth, shrubs should not reserved for particular spots and home delight, but are passed in less than twenty years.

Enough has been done to establish such a school of landskip, be found on the rest of the globe. If we have the seeds of a C Gasper amongst us, he must come forth. If wood, water, groves, glades, can inspire or poet or painter, this is the country, th age to produce them. The flocks, the herds, that now are admit now grace on the borders of our cultivated plains, are ready be painter's eyes, and groupe themselves to animate his picture. tune in truth there is that throws a difficulty on the artist. beauty in our gardens is the lawn and smoothness of turf: in a becomes a dead and uniform spot, incapable of chiaro scuro, and broken insipidly by children, dogs, and other unmeaning figures Orford on Modern Gardening.

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which rise superior to all regulations, and perhaps owe part of force to their deviation from them. Singularity causes at leas and surprise is allied to astonishment. These effects are not, attached merely to objects of enormous size; they frequently ar by a greatness of style and character, within such an extent as labour may modify, and the compass of a garden include. The ca fore may not be useless within these narrow bounds; but nature further, beyond the utmost verge to which art can follow; and i licentiously wild, not content with contrast, forces even contr to unite. The grotesque discordant shapes, which are often the tumbled together, might sufficiently justify the remark. But t does not stop here: to mix with such shapes a form perfectly re still more extravagant; and yet the effect is sometimes so wond we cannot with the extravagance corrected. It is not unsual to ical hill standing out from a long, irregular, mountainous ridg greatly improving the view: but at Ilam* such a hill is thrown midst of the rudest scene, and almost fills up an abyss, sunk a bare, mishapen hills, whose unwieldy parts and uncouth forms, c tapering lines of the cone, appear more savage from the opposit the effect would evidently be stronger, were the figure more co

* The seat of Mr. Porte, near Ashbourne in Derbyshire.

...are every where to ...rdon, that there never can be a ...
...le the imperfection of ... and is studied and followed, ...
...nt of view turned to advantage.

...n the mean time how ...rich, how ..., how picturesque has ... been made by the ...le by the open and improvement, ev... ! The demolition of ...le through a succession of pictures; and even where ... ...pect improved, the general view is immediately ... ...se to barbaric, formality, and seclusion, is made. ... ...il nify every quarter of our island, when the ... ...ing have attained vener...ble ... ! ... ...ill be, may be seen at ... ...house has been allotted to ... ...ured years old. It is ... ...ed a cure, it is, that the ... ...e crumbs and such ... ...ved for particular ... ...less than twenty ...

...ugh has been ... ...ed on the root of ... ...ar amongst us, ...ss, can inspire ... ...to produce them. ... ...trace on the ... ...der's eye, and ... ...ty in our ... ...ras a dead and ... ...or in spirit ...

...rd on Modern ...

... rise superior to all ...ristics, and perhaps one part of ... to their deviation from them. ...ngularity ... surprise is allied to ... ...ed merely to objects of enormous size; they ... ...rtainess of style and character, within ... ...our may modify, and the compass of ... ...e may not be useless within these narrow ... ...ther, beyond the ut of ver... to which ... ...ntionally wild, not content with ..., there ... ...rite. The grotesque discord ... ...ed together, might ... not stop here: to ... ...ll ...ore extravagant; and yet the effect ... ...cannot with the extravagance ... ...f will standing out from a ..., ...tly improving the view: but ... ...t of the rudest scene, and ... ...e, misshapen hills, whose ... ...ring line of the ..., ...effect would evidently ...

... ...e seat of ... ...rte, near ... ...Derbyshire.

for it does not rise quite to a point, and the want of perfect
seems a blemish. Whether such a mixture of contrarieties would
length of time be engaging can be known only to those who are h
to the spot. It certainly at first sight rivets the attention.
conical hill is the most striking object; in such a situation i
more strange, more fantastic, than the rude shapes which are he
it; and together they suit the character of the place, where na
to have delighted to bring distances together; where two rivers
ingulphed many miles asunder, issue from their subterraneous pa
the one often muddy when the other is clear, within a few paces
other; but they appear, only to lose themselves again, and imme
unite their streams, just in time to fall together into another
which also runs through the garden. Such whimsical wonders, ho
their effect, when represented in a picture, or mimicked in gro
ficially laid. They there want that vastness which constitutes
force; that reality which ascertains the caprice. As accidents
surprise; but they aare not objects of choice.

XI. To determine choice to its proper objects is the purpos
foregoing observations. Some of the principles upon which they
founded will be applicable also, and perhaps without further ex
to the other constituent parts of the scenes of nature: they wi
often more obvious than in ground. But this is not a place for
parison; the subject now is ground only. It is not, however, f
to that subject to observe, that the effects which have been re
may sometimes be produced by wood alone, without any alteration
ground itself: a tedious continued line may by such means be br
is usual for this purpose to place several little clumps along
but if they are small and numerous, the artifice is weak and ap
equal number of trees collected into one or two large masses, a
ing the line into very unequal parts, is less suspicious, and o
the idea of sameness with more certainty. Where several simila
seen together, if one be planted, and the other bare, they beco
trasts to each other. A hollow in certain situations has been
as a disagreeable interruption in a continued surface; but fill
wood, the heads of the trees supply the vacancy; the irregulari
served; even the inequalities of the depth are in some measure
and a continuation of surface is provided. Rising ground may,
other hand, be in appearance raised still higher, by covering i
wood, of humble growth towards the bottom, and gradually taller
ascends. An additional mark of the inclination of falling grou
be obtained by placing a few trees in the same direction, which
strongly point out the way; whereas plantations athwart a desce
up the ground, and check the fall; but obliquely crossing it, t
often divert the general tendency; the ground will in some meas
their direction, and they will make a variety, not a contradict
Hedges, or continued plantations, carried over uneven ground, r
irregularity more conspicuous, and frequently mark little inequ
which would otherwise escape observation: of if a line of trees
upon the edge of an abrupt fall, they give it depth and importa
such means a view may be improved; by similar means, in more co
spots, very material purposes may be answered.

it does not rise quite to a point, and it's want of perfect
a blemish. Another mark of construction worth
th of time be employing one to them no
ve spot. It certainly is not to involve the attention.
ural hill is not obtaining object; in most situation it
e strange, more attractive, if its trees of pine were
and together they melt into of the place, the
ave call used to bring distant, together; where two rivers
ipped any hills mountain, inserts its other appearances
one often rarely from its or is close, within a
r; but they appear, only to look scarcely a ruin,
e their stream, but it is to fall together into
s also from thence summer. Such whimsical wonders,
r effect, when turns out a in a picture, or united in
ially laid. They into what they whose sometimes
se; that really wish are, as consists. As
ase; but they are not objects of use.

o determine choice to the proper objects is the purpose
ject of observations. of a pictorial amount will
ed will be specifically used, and parts with their
the other constituent, into a scene, if nature: any
re obvious than in used. We this is not a law for
ion; the subject no observe, that the circuits which
that subject so observe, but in not, however,
rticular be proposed you read alone, without any alteration
nd itself: a picture consisting. It may by over remain be
sual for this purpose to those several little clump alone
If they are small and on stone, the outline in will
number of trees collected into one or two large masses,
the line into very irregular form, to be irregularities, and
der of ornament. But several if
together, if one be other, but by other, they
to each other. Now in other cases has been
fficult imitation in a continued existence; but it
, the basis of the trees by the valley; one large
ed; even the applicable of
conjunction of nature is pretty. Into short way, or
ar hand, be in scenery the relief still it's, by covering it
, or ' ble crowd. covers the bottom, but gradually valley
ounds. additional mix of the isolation of rolling over
ntained by placing a few trees in the more direction, which
mply point out the way; whereas plain lines elevate a figure
re ground, and check the full; but slightly according it,
n divert the general tendency; the round will in some
ir direction, and they will make a variety, for a continued
es, or continued plantations, carried over uneven ground,
regularity more complexions, and frequently more little irregu
n would otherwise escape observation: or if a line or trees
on the edge of an abrupt fall, they give it depth and importance
ch means a view may be improved; by slightly removing, in more
cts, very material purposes may be answered.

XII. In these instances, the ground is the principal conside but previous to any enquiry into the greater effects of wood whe itself an object, an examination of the characteristic differenc trees and shrubs is necessary. I do not mean botanical distinct mean apparent, not essential varieties; and these must be obviou siderable, to merit regard in the disposition of the objects the tinguish.

Trees and shrubs are of different shapes, greens, and grwoths

The varieties in their shapes may be reduced to the following

Some thick with branches and foliage have almost an appearanc solidity, as the beech and the elm, the lilac and seringa. Othe boughs and of leaves seem light and airy, as the ash and the art common arbor vitae, and the tamarisk.

There is a mean betwixt the two extremes, very distinguishabl both, as in the bladder-nut, and the ashen-leaved maple.

They may again be divided into those whose branches begin fro ground, and those which shoot up in a stem before their branches Trees which have some, not much clear stem, as several of the fi belong to the former class; but a very short stem will rank a sh as the althaea, in the latter.

Of those whose branches begin from the ground, some rise in a figure, as the larch, the cedar of Lebanon, and the holly. Some out in the middle of their growth, and diminish at both ends, as mouth pine, the mountain ash, and the lilac: and some are irregu bushy from the top to the bottom, as the evergreen oak, the Virg cedar, and Guelder rose.

There is a great difference between one whose base is very la another whose base is very small, in proportion to its height: t of Lebanon, and the cypress, are instances of such a difference; both the branches begin from the ground.

The heads of those which shoot up into a stem before their br gin, sometimes are slender cones, as of many firs: sometimes are cones, as of the horse-chestnut; sometimes they are round, as of pine, and most sorts of fruit trees; and sometimes irregular, as elm. Of this last kind there are many considerable varieties.

The branches of some grow horizontally, as of the oak. In ot tend upwards, as in the lamond, and in several sorts of broom, a willows. In others they fall, as in the lime, and the acacia; a of these last they incline obliquely, as in many of the firs; in they hang directly down, as in the weeping willow.

These are the mostobvious great distinctions in the shapes of shrubs. The differences between shades of green cannot be so ea ble; but these also will be found well deserving of attention. *Perhaps their are few, if any, which do not put forth branches bottom; but in some, the lower branches are, from various circum generally destroyed; and they appear, at a certain period of the

OF WOOD.

OF WOOD.

v: shot up into a sle bjorn ' premises bopen.

The noblest wood is not indeed disfigured by them; and when a
having served as a great object to one spot, becomes in anothe
edge of a walk, little circumstances, varying with ceaseless c
along the outline, will then be attended to; but wherever thes
varieties are fitting, the grossest taste will feel the propri
the most cursory observation will suggest the distinctions; a
of all would be endless; nor can they be reduced into classes.
the shrubs and small trees so that they may mutually set off t
and conceal the blemishes, of each other; to aim at no effects
pend on a nicety for their success, and which the soil, the ex
the season of the day may destroy; to attend more to the grou
the individuals; and to consider the whole as a plantation, no
collection of plants, are the best general rules which can be
cerning them.

XIV. The different tints of greens may seem at first sight
rather minute varieties than characteristic distinctions; but
perience it will be found, that from small beginnings they lea
ial consequences; that they are more important on the broad ex
along the narrow outline of a wood; and that by their union, o
trast, they produce effects not to be disregarded in scenes of
of grandeur.

A hanging wood in autumn is enriced with colours, whose bea
the approaches of the inclement season they forebode: but when
droop, while the verdure as yet only begins to fade, they are
than stronger tints of those colours with which the greens in
our are shaded; and which now are succeeded by a paler white,
yellow, or a darker brown. The effects are not different; they
more faintly impressed at one time than another; but when they
strongest, they are most observable. The fall of the leaf, th
the time to learn the species, the order, and the proportion o
which blended, will form beautiful masses; and, on the other h
distinguish those which are incompatible near together.

The peculiar beauty of the tints of red cannot then escape
and the want of them throughout the summer months must be regr
that want, though it cannot perfectly, may partially, be suppl
plants have a permanent and an accidental colour. The perman
ways some shade of green; but any other may be the accidental
there is none which so many circumstances concur to produce as
It is assumed in succession by the bud, the blossom, the berry
and the leaf. Sometimes it profusely overspreads; at other ti
dimly tinges the plant; and a reddish green is generally the h
plants on which it lasts long, or frequently returns.

Admitting this, at least for many months in the year, among
teristic distinctions, a large piece of red green, with a narr
of dark green along the further side of it, and beyond that a
light green still larger than the first, will be found to comp
beautiful mass. Another, not less beautiful, is a yellow gree
to the eye, beyond that a light green, then a brown green, and
dark green. The dark green must be the largest, the light gre
in extent, and the yellow green the least of all.

The noblest wood is not injured disfigured by [illegible]; [illegible]
having serves as a [illegible] object to one eye, [illegible]
edge of a walk, little effort [illegible] too [illegible]
along the outline, will then be a [illegible] to; but [illegible]
varieties are fitted , the [illegible] place will [illegible]
e most erasory observatic will engage [illegible]
all will be endless; nor can it be [illegible]
e strike and small loss so that [illegible]
l conceal the blemish, or ex[illegible]; [illegible]
pend on a nicety for their success, and while [illegible],
e season of the day may [illegible] to attend [illegible]
the individuals; all to conceal the whole or a [illegible]
collection of plants, may [illegible] can
ering view.

XIV. The different tints of persons may [illegible]
rely [illegible] varieties [illegible]
e sense it will be from [illegible]
l con e nenose; it [illegible]
along the eastern outline [illegible]
ment, they please [illegible] to be [illegible]
of summer.

A [illegible] wood [illegible] is enclosed [illegible],
a [illegible] of [illegible] reason [illegible]
ion, while [illegible] yet only [illegible],
[illegible] the colours [illegible]
[illegible]; all [illegible]
[illegible] elsewhere [illegible]
ellow, on a dewy [illegible]. The effect [illegible]
more fortify [illegible] to [illegible];
[illegible], the observer.
[illegible]
[illegible] shades,
[illegible] be [illegible], [illegible]
[illegible] these [illegible] are [illegible] me [illegible].

The [illegible] of the [illegible]
[illegible]
[illegible] not [illegible],
[illegible] more [illegible] the [illegible] to produce
It is [illegible] in [illegible] , the [illegible], the ber-
[illegible]. [illegible] [illegible]; at other
[illegible] [illegible]; [illegible] really the
[illegible] on [illegible] [illegible], or [illegible] [illegible].

[illegible] this, [illegible] [illegible] [illegible] a year,
[illegible] [illegible] [illegible], with a
[illegible] days [illegible] [illegible], and beyond
[illegible] [illegible] [illegible], will be [illegible]
[illegible] [illegible]. [illegible], [illegible] [illegible], is a yellow
to the eye, [illegible] [illegible] [illegible], [illegible]
[illegible] green. [illegible] [illegible] [illegible]
[illegible] exhibit, and [illegible] [illegible].

XII. In these instances, the wood is the principal concern
[illegible] previous to any enquiry into the lesser effects of wood whe
[illegible] f an object, or of direction or the characteristic differences
[illegible] and shrubs is needed now. I do not mean botanical distinct
[illegible] present, not essential varieties; and these must be obvious
[illegible]ble, to merit interest in the actual position of the objects [illegible]
[illegible]sel.

[illegible] and pines of all forms of [illegible], green, and crimson.

[illegible] varieties in which they may be reduced to the following [illegible]

[illegible] with [illegible] in have almost an appearance
[illegible]ity, as the wood and the [illegible]. Those
[illegible]s and of leaves rose. Light and airy, as the oak and the elm
[illegible] rather veins, and the [illegible].

[illegible] a mass, retaining the two others, very distinguished
[illegible], as in the [illegible], and the cedar-leaved [illegible].

[illegible] again be divided into those whose branches begin from
[illegible], and those which divide into a stem before their purposes
[illegible] have gone, however, other use, as regard of the life
[illegible] the former close; but a very short will [illegible]
[illegible]ness, in the latter.

[illegible] more branches begin from the ground, some rise in a
[illegible], as the laburn, the cedar of Lebanon, and the holly. To
[illegible] the middle of their growth, and diminish at both ends,
[illegible] pine, the mountain ash, all the lime: and some are irregul
[illegible] the top to the bottom, as the evergreen oak, the [illegible]
[illegible] smaller rose.

[illegible] is a great difference between one whole tree in very l
[illegible] whose bark is very small, in proportion to its bol[illegible]:
[illegible], and the cypress, the larch, of small [illegible];
[illegible] branches be in their growth.

[illegible] one of those which shoot up [illegible] a star before their br
[illegible] sometimes are clumsy, as of any time: generally are
[illegible] of the horse-chestnut; as little as they are round, as
[illegible], and light sorts of fruit trees; and as irregular,
[illegible]. Of this last kind there is very remarkable variety.

[illegible] branches of bore grow horizontally, as in the oak. In o
[illegible] upwards, as in the laburn, and in several sorts of broom,
[illegible]lows. In others they fall, as in the [illegible], and the weeping
[illegible] those last they incline obliquely, as in many of the firs;
[illegible] many directly down, as in the weeping willow.

These are the most obvious great distinctions in the shape of
[illegible]ches. The differences between shades of green cannot be so
[illegible]ge; but in some, the lower branches are, from various circ
[illegible]erally destroyed; and they appear, at a certain period of th
[illegible] perhaps their are few, if any, which do not put forth branches
[illegible] bottom; but in some, the lower branches are, from various circ
[illegible]erally destroyed; and they appear, at a certain period of th

From these combinations, the agreements between particular t
be known. A light green may be next either to a yellow or a br
and a brown to a dark green; all in considerable quantities; ar
rim of dark green may border on a red or a light green. Furthe
vations will shew, that the yellow and the white gr ens connect
but that large quantities of the light, the yellow, or the whit
do not mix well with a large quantity also of the dark green; a
to form a pleasing mass, either the dark green must be reduced
edging, or a brown, or an intermediate green must be interposed
the red, the brown, and the intermediate greens agree among the
and that either of them may be joined to any other tint; but th
red green will bear a larger quantity of the light than of the
near it; nor does it seem so proper a mixture with the white gr
with the rest.

In massing these tints, an attention must be constantly kept
their forms, that they do not lie in large stripes one beyond a
but that either they be quite intermingled, or, which is genera
pleasing, that considerable pieces of different tints, each a b
figure, be, in different proportions, placed near together. Ex
in the shapes must not be attempted, for it cannot be preserved
the great outlines be well drawn, little variations, afterwards
ed by the growth of the plants, will not spoil them.

XV. A small thicket is generally most agreeable, when it is
mass of well-mixed greens: that mass gives to the whole a unity
can by no means be so perfectly expressed. When more than one
ary for the extent of the plantation, still if they are not too
trasted, if the gradations from one to another are easy, the un
not broken by the variety.

While the union of tints is productive of pleasing effects,
effects may, on the other hand, be sometimes, produced by their
agreements. Opposites, such, for instance, as the dark and lig
in large quantities close together, break to pieces the surface
which they meet; and an outline which cannot be sufficiently va
form, may be in appearance, by the management of its shades. T
opposition of tints is a break in a continued line: the depth o
may be deepened by darkening the greens as they retire. A tree
stands out from a plantation may be separated by its tint as mu
its position. The appearance of solidity or airiness in plants
not solely on the thickness or thinness, but partly on the colo
the leaves. Clumps at a distance may be rendered more or less
by their greens; and the fine effect of a dark green tree, or g
trees, with nothing behind it but the splendor of a morning, or
of an evening sky, cannot be unknown to any who was ever deligh
a picture of Claude, or with the more beautiful originals in na

Another effect attainable by the aid of the different tints,
founded on the first principles of perspective. Objects grow f
they retire from the eye; a detached clump, or a single tree of
lighter greens, will, therefore, seem farther off than one equi
of a darker hue; and a regular gradation fro m one tint to anot
alter the apparent length of a continued plantation, according
dark or the light greens begin the gradation. In a straight li
is obvious; in a broken one, the fallacy in the appearance is s
detected, only because the real extent is generally unknown; bu

nor these combinations, the appearance below is partly t
brown. A light green may be neutralized by a yellow or
brown to a dark green; all dark colors will tint green. Dar
of dark green may border on a red or tint green. Dar
tions will show, that the yellow and the white or the co
that large quantities of the light, the yellow, or the whi
not mix well with a large quantity also of the dark green,
form a pleasant hue, for the dark green must be destroyed
ing, or a brown, or a little modified green must be introduced
red, the brown, and the brown intermingle to destroy the
tuck either of them may be taking by any other tint; but w
a hen will bear a larger quantity of the light than of the
it; nor does it pay to prepare a mixture with the white pa
the root.

In mixing the tints, the attention must be constantly le
their forms, that they do not lie in large edged, or, what is
that either may be quite later edged, or, what is
ular, that considerable pieces of different tints, such
ure, be, in different proportions, placed near together.
the shapes can not be else plain, for it can not be pre
the most outline be well drawn, still not will
by the growth of the plant, will not fail then.

IV. A small ticket is generally quite requisite, when it is
ce of well-mixed crayons: but none give to the whole a mel
n by mixing as perfectly as directly. More are the
by for the object of the petition, will in the end
##ed, if the eye will be pro- ed to another ray, the
n broken by the vari-.

While the mode of this is productive of pleasing effects,
ects may, on the other hand, be produced by the
ssible. Upon this, also, for in the end, if
large quantities of the other, the tints and li
ich they rest; and will be sufficiently v
, by the
position of this is a fixed l a continued line: the eyel
ed by drawing the crayons as they rubbe. the tint
ds out from a plain tion may be regarded by the tint or
position. The expressions of soft ray or crayons in plac
ot solely on the tints or tinges, but partly on the eyel
a lover. Jumps it a distance may be lengthened more or less
y their crayons; and the tint of a dark green tree, or
trees, with nothing behind it but the darker of a cornfie
of an oak; by, cannot be made to dry the two over each
picture of Claude, or with the more beautiful original in

Another effect attainable by the aid of the different tint
ended on the first principles of proper objects. Objects rem
by retire from the eye; a deepened clump, or a single tree
lighter greens, will, therefore, more forward than one
of a darker hue; and a regular gradation from one tint to an
after the apparent length of a continued station, according
work or the light greens begin to gradation. In a straight
is obvious; in a broken one, the fallacy in the appearance is
detected, only because the real extent is generally unknown;

periments will support the principle, if they are made on plant not very small, nor too close to the eye: the several parts may be shortened or lengthened, and the variety of the outline impr by a judicious arrangement of greens.

XVI. Other effects arising from mixtures of greens will occ ally present themselves in the disposition of wood, which is th consideration. Wood, as a general term, comprehends all trees shrubs in whatever disposition; but it is specifically applied more limited sense, and in that sense I shall now use it.

Every plantation must be either a wood, a grove, a clump, or tree.

A wood is composed both of trees and underwood, covering a c able space. A grove consists of trees without underwood; a clu differs from either only in extent; it may be either close or o close, it is sometimes called a thicket; when open, a groupe of but both are equally clumps, whatever be the shape or situation

XVII. One of the noblest objects in nature is the surface o thick wood, commanded from an eminence, or seen from below hang the side of a hill. The latter is generally the more interesti its aspiring situation gives it an air of greatness; its termin commonly the horizon: and indeed if it is deprived of that sple dayr, if the brow appears above it, (unless some very peculiar characterises that brow), it loses much of its magnificence; it ferior to a wood which covers a less hill from the top to the b for a whole space filled is seldom little: but a wood commanded eminence is generally no more than a part of the scene below; a boundary is often inadequate to its greatness. To continue it, fore, till it winds out of sight, or loses itself in the horizo generally desireable; but then the varieties of its surface gro as it retires; while those of a hanging wood are all distinct; furthest parts are held up to the eye; and none are at a distan though the whole be extensive.

The varieties of a surface are eseential to the beauty of it tinued smooth-shaven level of foliage is neither agreeable nor the different growths of trees commonly break it in reality, an shadows still more in appearance. These shades are so many tin which undulating about the surface, are its greatest embellishm such tints may be produced with more effect, and more certainty judicious mixture of greens; at the same time an additional var be introduced, by grouping and contrasting trees very different from each other: and whether variety in the greens or in the fo the design, the execution is often easy, and seldom to a certai impossible. In raising a young wood it may be perfect; in old there are many spots which may be either thinned or thickened; there the characteristic distinctions should determine what to or which to leave; at the least will often point out those whic blemishes, ought to be taken away; and the removal of two or th will sometimes accomplish the design. The number of beautiful

[illegible] will support two [illegible], if they are made on [illegible]
[illegible] very small, not too close to the edge [illegible]
[illegible] shortened or long [illegible]
[illegible] projections straight or [illegible].

VI. Other effects which [illegible] usually present these days in the [illegible] consideration. Wood, as [illegible] may be in either direction [illegible] fibre lines, and [illegible] tree.

Very [illegible] [illegible] [illegible]

[illegible] will support this principle, if they are to be [illegible]
[illegible] very small, nor too close to the edge: [illegible]
[illegible] shortened or lengthened [illegible]
[illegible] judicious arrangement of [illegible].

VI. Other effects arising [illegible] will generally present themselves in the design of [illegible] consideration. Wood, as a [illegible] admits in whatever direction [illegible] the limited sense, and in that [illegible] tree.

Every plantation must be [illegible] tree.

[illegible] wood is so posed [illegible] table space. A grove consisting [illegible] differs from either only [illegible]; it is [illegible] grove, it is exactly [illegible]; both are equally [illegible].

VII. One of the most [illegible] which wood, commanded from [illegible] side of a hill. The [illegible] its sloping [illegible] commonly the horizon: and [illegible] ward," if the brow [illegible] interiorness that brow), it [illegible] for a wood which covers [illegible] for a whole space filled [illegible] interference is [illegible] boundary is often [illegible] fore, till it winds [illegible] generally desirable; [illegible] it recurs; while those [illegible] first bursts are [illegible] through the whole be [illegible].

The variety [illegible] tinued succession [illegible] the different [illegible] shows still more [illegible] vation undistinguished [illegible] tion time may be [illegible] plicious mixture [illegible] be introduced, [illegible] from one, other [illegible] the design, the [illegible] possible. In [illegible] circle with [illegible] the effect [illegible] or two [illegible] will nevertheless [illegible].

and agreeable masses, which may decorate the surface, is so grea where the place will not admit of one, another is always ready; no delicacy of finishing is required, no minute exactness is wor garding, great effects will not be disconcerted by small obstruc and little disappointments.

The contrasts, however, of masses and of groupes, must not be strong, where greatness is the character of the wood; for unity essential to greatness: but if direct opposites be placed close the wood is no longer one object; it is only a confused collecti several separate plantations; whereas if the progress be gradual the one to the other, shapes and tints widely different may asse the same surface; and each should occupy a considerable space: a tree, or a small cluster of trees, in the midst of an extensive in size but a speck, and in colour but a spot; the groupes and t must be large to produce any sensible variety.

Yet single trees in the midst of a wood, though seldom of use versify a surface, often deserve particular regard as individual are important to the greatness of the whole. The superficies of shrubby thicket, how extensive soever, does not convey the same of magnificence, as a hanging wood; and yet at first sight, the ence is not always very discernible: it often requires time to c the several circumstances in the latter, which suggest the eleva which that broad expanse of foliage is raised, the vastness of t which support it so high, the extent of the branches which sprea far: when these circumstances, all of grandeur, croud together u mind, they dignify the space, which without them might be indiff be, the superficies of a thicket, or the surface of a wood: but large trees, not eminent above all about them, but distinguished slight separation, and obvious at a glance, immediately resolve doubt; they are noble objects in themselves; become the situatio serve as a measure to the rest. On the same principle, trees wh are thin of boughs and of leaves, those whose branches t end upwa or whose heads rise in slender cones, have an appearance more of than of importance, and are blemishes in a wood where greatness prevailing idea. Those, on the contrary, whose branches hang di down, have a breadth of head which suits with such a situation, their own peculiar beauty be lost in it.

These decorations are natural grances, which never derogate f greatness; and a number of shades playing on the surface, over a of those beautiful forms into which it may be cast, enliven that which, while it prevails, reduces the merit of one of the nobles in nature to that of mere space. To fill that space with object beauty; to delight the eye after it has been struck; to fix the tion where it has been caught; and to prolong astonishment into tion, are purposes not unworthy of the greatest designs; and in cution productive of embellishments, which in style are not uneq scenes of richness and magnificence.

...d agreeable impression, which, by passing over the surface, is no ...
...ure the place will not exhibit any, though it is always to be found ...
...y delicacy or firmness in the work, to which attentive study ...
...ding, great elegance will not be obtained by a dull pedantic ...
...d little disproportions.

The contours, however, of ... wood, ... wood; for multi... ...ntial to ... ...ce: but it ... ...ly a contour ... ...wood is to ... ...ral appropriate ... ...ge to ... ...

Let similar ... ...

XVIII. When in a romantic situation, very broken ground is spread with wood, it may be proper on the surface of the wood, the inequalities of the ground. Rudeness, not greatness, is th vailing idea; and a choice directly the reverse of that which i tive of unity, will produce it; strong contrasts, even oppositi be eligible; the aim is rather to disjoint than to connect; a d hollow may sink into dark greens; an abrupt bank may be shewn b stage of aspiring trees; a sharp ridge by a narrow line of coni shapes: firs are of great use upon such occasions; their tint, form, their singularity, recommend them.

A hanging wood, thin of forest trees, and seen from below, i pleasing: those few trees are by the perspective brought near t it loses the beauty of a thin wood, and is defective as a thick the most obvious improvement therefore is to thicken it. But w from an eminence, a thin wood is often a lively and elegant cir in a view; it is full of objects; and every separate tree shews beauty. To encrease that vivacity, which is the peculiar excel a thin wood, the trees should be characteristically distinguish in their tints and their shapes; and such as for their airiness proscribed in a thick wood, are frequently the most eligible he erences also in their growths are a further source of variety; should be considered as a distinct object, unless where a small are grouped together; and then all that compose the little clus agree; but the groupes themselves, for the same reason as the s trees, should be strongly contrasted; the continued underwood i only connexion; and that is not affected by their variety.

XIX. Though the surface of a wood, when commanded, deserves these attentions, yet the outline more frequently calls for our it is also more in our power; it may sometimes be great, and ma ways be beautiful. The first requisite is irregularity. That of trees and underwood should form a long strait line, can neve natural; and a succession of easy sweeps and gentle rounds, eac tion of a greater or less circle, composing altogether a line l serpentine, is, if possible worse. It is but a number of regul put together in a disorderly manner, and equally distant from t fiful both of art and of nature. The true beauty of an outline more in breaks than in sweeps; rather in angles than in rounds; not in succession.

The outline of a wood is a continued line, and small variati not save it from the insipidity of sameness: one deep recess, o prominence, has more effect than twenty little irregularities. divides the line into parts, but no breach is thereby made in i a continuation of wood always remains; the form of it only is a and the extent is encreased. The eye, which hurries to the ext of whatever is uniform, delights to trace a varied line through intricacies to pause from stage to stage, and to lengthen the p The parts must not, however, on that account be multiplied, til are too minute to be interesting, and so numerous as to create A few large parts should be strongly distinguished in their for directions, and their situations; each of these may afterwards ted with subordinate varieties; and the mere growth of the plan occasion some irregularity; on many occasions more will not be

VIII. "In [illegible] very proper [illegible]
[illegible] with wood, [illegible] the nature of the wood,
[illegible] inequalities of [illegible]. [illegible], not [illegible],
[illegible] ing idea; [illegible]
[illegible] of unity, [illegible] even [illegible]
[illegible]; [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]

[illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]

Every variety in the outline of a wood must be a prominence, recess. Breadth in either is not so important as length to the and depth to the other. If the former ends in an angle, the lat diminishes to a point, they have more force than a shallow dent, dwarf excrescence, how wide soever. They are greater deviations the continued line which they are intended to break; and their e to enlarge the wood itself, which seems to stretch from the most point, back beyond the most distant to which it retires. The e a large wood on a flat, but not commanded, can by no circumstanc manifestly shewn, as by a deep recess; especially if that recess so as to conceal the extremity, and leave the imagination to pur On the other hand, the poverty of a shallow wood might sometimes lieved by here and there a prominence, or clumps, which by their parent junction should seem to be prominencies from it. A deepe with a continued outline, except when commanded, would not appea siderable.

An inlet into a wood seems to have been cut, if the oppo ite of the entrance tally; and that shew of art depreciates its meri a difference only in the situation of those points, by bringing forward than the other, prevents the appearance, though their fo similar. Other points, which distinguish the great parts, shoul general be strongly marked; a short turn has more spirit in it t tedious circuity; and a line broken by angles has a precision an ness, which in an undulated line are wanting: the angles should commonly be a little softened; the rotundity of the plant which them is sometimes sufficient for the purpose; but if they are me down too much, they lose all meaning. Three or four large parts boldly distinguished, will break a very long outline; more may b often ought to be, thrown in, but seldom are necessary: and when woods are opposed on the sides of a narrow glade, neither has so occasion for variety in itself, as if it were single: if they ar different from each other, the contrast supplies the deficiency and the interval between them is full of variety. The form of t val is indeed of as much consequence as their own: though the ou of both the woods be separately beautiful, yet if together they cast the open space into an agreeable figure, the whole scene is pleasing;,and that figure is never agreeable, when the sides too correspond; whether they are exactly the same, or exactly the re each other, they equally appear artificial.

Every variety of outline hitherto mentioned, may be traced by derwood alone; but frequently the same effects may be produced w ease, and with much more beauty by a few trees standing out from thicket,and belonging, or seeming to belong to the wood, so as t a part of its figure. Even where they are not wanted for that p detached trees are such agreeable objects, so distinct, so light compared to the covert about them, that skirting along it in so and breaking it in others, they give an unaffected grace, which otherwise be given to the outline. They have a still further ef when they stretch across the whole breadth of an inlet, or befor of a recess into the wood: they are themselves shewn to advanta

very variety in the outline of a wood must be a pleasing
. . . sense. Breadth in effect is not so important as length
. . . d depth to the eye. . . . . in an hour, by
. . . lines to a point, may . . . more than a month
. . . of resemblance, how . . . . by any memory
. . . e continued line . . . . to block; and by
. . . mbing the wood itself, . . . to attract the
. . . point, back beyond the . . . . which it recedes.

. . . large wood or a hill, but one . . . , can by no other
. . . effectly shown, as by . . . ; especially if the
. . . s to conceal the extent, and leave the imagination to
. . . the other hand, are . . . for wood with
. . . ayed by lines and thins a . . . ; or clumps, which by
. . . ent junction should . . . to be proclaimed as it. . . .
. . . ith a continued outline, . . . would not be wanted, would not
. . . emble.»

. . . like into a wood . . . . two been cut, if the
. . . ontinuance tell; and . . . of cut deposited
. . . difference only in the . . . , by
. . . ying than the other. . . . . from
. . . ilar. . . . points, ... ;
. . . ural be strong marked; . . . from him more , left in
. . . mon obscurity; and a . . . by an . . . a point
. . . , which in a material . . . be wanting: the duplex
. . . only be a little . . . ; . . . of the plane
. . . is not less . . . for the purpose; but it . . .
. . . too soon, they . . . . . or four lay
. . . ldly destitute . . . a very long outline; many
. . . on it to be, there . . . subsist a consistency: and
. . . the opposite or the . . . wrong shade, really
. . . ion for variety in itself, as . . . life: if
. . . it from even other, by . . . the detail
. . . i the interval between . . . full or visibly. The form
. . . ed is indeed of . . . much consequence to the exact
. . . down the words be . . . beautiful, yet if boys
. . . the open space into an . . . , the whole tree
. . . ing; and this . . . . . , when the
. . . other, they . . . by . . . .

. . . very variety or outline with . . . , may be
. . . wood alone; but . . . the . . . be
. . . , and with much more beauty by a few trees than
. . . inet, and belonging, or . . . to the wood. . .
. . . part of its figure. . . . by the . . . .
. . . ained trees are such . . . , so distinct, so
. . . ared to the covert . . . , that . . . .
. . . and protecting it in its . . . , they . . . .
. . . ownward by the . . . . . have a full . . .
. . . when they abstain . . . the whole breadth of an inlet, or
. . . a recess into the wood: they are themselves shown to

space behind them, and that space, seen between their stems, they in return throw into an agreeable perspective. An inferior grace of the same kind may be often introduced, only by distinguishing the boles of some trees in the wood itself, and keeping down the thicket beneath them. Where even this cannot be well executed, still the outline may be filled with such trees and shrubs as swell out in the middle of their growth and diminish at both ends; or with such as rise in a slender cone; with those whose branches tend upwards; or whose base is very small in proportion to their height; or which are very thin of boughs and of leaves. In a confined garden scene, which wants room for the effect of detached trees, the outline will be heavy, if these little attentions are disregarded.

XX. The prevailing character of a wood is generally grandeur; the principal attention therefore which it requires, is to prevent the excess of that character, to diversify the uniformity of its extent, to lighten the unwieldiness of its bulk, and to blend graces with greatness. But the character of a grove is beauty; fine trees are lovely objects; a grove is an assemblage of them; in which every individual retains much of its own peculiar elegance; and whatever it loses, is transferred to the superior beauty of the whole. To a grove, therefore, which admits of endless variety in the disposition of the trees, differences in their shapes and their greens are seldom very important, and sometimes they are detrimental. Strong contrasts scatter trees which are thinly planted and which have not the connexion of underwood; they no longer form one plantation; they are a number of single trees. A thick grove is not indeed exposed to this mischief, and certain situations may recommend different shapes and different greens for their effects upon the surface; but in the outline they are seldom much regarded. The eye attracted into the depth of the grove, passes by little circumstances at the entrance; even varieties in the form of the line do not always engage the attention; they are not so apparent as in a continued thicket, and are scarcely seen, if they are not considerable.

XXI. But the surface and the outline are not the only circumstances to be attended to. Though a grove be beautiful as an object, it is besides delightful as a spot to walk or to sit in; and the choice and the disposition of the trees for effects within, are therefore a principal consideration. Mere irregularity alone will not please; strict order is there more agreeable than absolute confusion; and some meaning better than none. A regular plantation has a degree of beauty; but it gives no satisfaction, because we know that the same number of trees might be more beautifully arranged. A disposition, however, in which the lines only are broken, without varying the distances, is less natural than any; for though we cannot find strait lines in a forest, we are habituated to them in the hedge-rows of fields; but neither in wild nor in cultivated nature do we ever see trees equidistant from each other: that regularity belongs to art alone. The distances therefore should be strikingly different: the trees should gather into groupes, or stand in various irregular lines, and describe several figures: the intervals between them should be contrasted both in shape and in dimensions: a large space should in some places be quite open; in others the trees should be so close together, as hardly to leave a passage between them; and in others as far apart as the connexion will allow. In the forms and the varieties of these groupes, these lines, and these openings, principally consists the interior beauty of a grove.

the interior beauty of a grove.

the interior beauty of a grove.

of these groups, these lines, and these openings, principal as far apart as the connexion will allow. In the form and close together, as nearly to leave a passage between them; should in some places be quite open; in others the trees should be contrasted both in shape and in dimensions: a few regular lines, and describe sovereyl lines: the intervals different: the trees should grow into groups, or stand in tion of the wood itself, and throw over the district some kind may be given to the whole by scattering plane trees in the wood itself, and throw over the district there even this cannot be well done, until the ability with such trees and shrubs as will cut in any kind of and diminish as both ends; or with such as rise to a great those whose branches tend only to this or that side of position to their right or left. In the choice and it is confined wooden scene, other points will be necessary, these, the utility will be nearly, and the ornament regarded.

XX. The prevailing character of a wood is usually produced principal direction of its trees, in the same sense of that expression, to give the character of the whole; lighten the uniformity of its walk, and the grand grouping but the character of a grove is very different. The trees are form a grove is an assemblage of trees; in which every individual of its own peculiar character; and discover it soon, in a superior beauty of its trees. The grove, therefore, is of endless variety in its disposition and form, different shapes and their growth and habit, and so will one determined. Every one of these three objects; they are and which have not the same direction as the ground; they are to plantation; they are a number of parts to them. They are dered exposed to the wind, or certain situations in different aspects and different degrees of shelter, and so but in the outline they are seldom ever regarded. The eye the depth of the grove, provided it be clear and open, even varieties in the form of the trees do not give as great they are not so apparent as in the single tree, and are seen, if they are not considerable.

XXI. But the purpose and the outline are not the only objects to be attended to. Every grove may be a beautiful or a disagreeable object, and a great deal depends on the disposition of the trees for effect and consideration. Here it is possible that not plants; but there may be a much more agreeable than one. A regular plantation has a degree of beauty; but satisfaction, because we can at once comprehend its more beautifully arranged. A disorder, however, in this only are broken, without varying the direction, it has a for though we cannot call it a line in a scene, we than in the badge-row of trees; but neither in this nor natures do we ever see trees continue in one direction: bolon's to art alone. The distance the eye would be at different: the trees should grow into groups, or stand in

The force of them is most strongly illustrated at Claremont*; the walk to the cottage, though destitute of many natural advant and eminent for none; though it commands no prospect; though the below it is a trifling pond; though it has nothing, in short, bu equality of ground to recommend it; is yet the finest part of th den: for a grove is there planted, in a gently curved direction, along the side of a hill, and on the edge of a wood, which rises it. Large recesses break it into several clumps, which hang dow declivity; some of them approaching, but none reaching quite to bottom. These recesses are so deep, as to form great openings i midst of the grove; they penetrate almost to the covert; but the being all equally suspended from the wood; and a line of open pl though sometimes narrow, running constantly along the top; a con of grove is preserved, and the connexion between the parts is ne broken. Even a groupe which near one of the extremities stands detached, is still in style so similar to the rest, as not to lo relation. Each of these clumps is composed of several others st ultimately united; each is full of groupes, sometimes of no more trees; sometimes of four or five; and now and then in larger clu an irregular waving line, issuing from some little croud, loses in the next; or a few scattered trees drop in a more distant suc from the one to the other. The intervals, winding here like a g widening there into broader openings, differ in extent, in figur direction; but all the groupes, the lines, and the intervals are together into large general clumps, each of which is at the same compact and free, identical and various. The whole is a place w to tarry with secure delight, or saunter with perpetual amusemen

The grove at Esher Place** was planted by the same masterly ha the necessity of accommodating the young plantation to some larg which grew there before, has confined its variety. The groupes and small; there was not room for larger or for more: there were portunities to form continued narrow glades between opposite lin vacant spaces are therefore chiefly irregular openings spreading way, and great differences of distance between the trees are the variety; but the grove winds along the bank of a large river, on and at the foot of a very sudden ascent, the upper part of which vered with wood. In one place it presses close to the covert: r from it in another; and stretches in a third across a bold recess runs up high into the thicket. The trees sometimes overspread t below; sometimes leave an open space to the river; at othertimes the brow of a large knole, climb up a steep, or hang on a gentle clivity. These varieties in the situation more than compensate want of variety in the disposition of the trees; and many happy stances which concur

In Esher's peaceful
Where Kent and nature vie for Pelham's love,

render this little spot more agreeable than any at Claremont. B it was right to preserve the trees already standing, and not to great present beauties to still greater in futurity; yet this at has been a restraint; and the grove at Claremont, considered mer
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* Near Esther in Surrey
** Contiguous to Claremont.

plantation, is in delicacy of taste, and fertility of invention, ior to that at Esher.

Both were early essays in the modern art of gardening; and, f from an eagerness to shew the effect, the trees in both were pla near together: though they are still far short of their growth, run up into poles, and the groves are already past their prime; temptation to plant for such a purpose no longer exists, now tha perience has justified the experiment. If, however, we still ha patience to wait, it is possible to secure both a present and a effect, by fixing first on a disposition which will be beautiful trees are large, and then intermingling another which is agreeab they are small. These occasional trees are hereafter to be take and must be removed in ti.e, before they become prejudicial to t others.

The consequence of variety in the disposition, is variety in and shade of the grove; which may be improved by the choice of t Some are impenetrable to the fiercest sun-beam; others let in ho there a ray between the large masses of their foliage; and other both of boughs and of leaves, only chequer the ground. Every de light and shade, from a glare to obscurity, may be managed, part the number, and partly by the texture of the trees. Differences in the manner of their growths have also corresponding effects; a closeness under those whose branches descend low, and spread w space and liberty where the arch above is high; and frequent tra from the one to the ot'er are very pleasing. These still are no the varieties of which the interior of a grove is capable: trees whose branches nearly reach the ground, being each a sort of thi are inconsistent with an open plantation: but though some of th acteristic distinctions are thereby excluded, other varieties mo succeed in their place; for the freedom of passage throughout br every tree in its turn near to the eye, and subjects even differ in foliage to observation. These, slight as they may seem, are able when they occur: it is true they are not regretted when wan but a defect of ornament is not necessarily a blemish.

XXII. It has been already observed that clumps differ only i from a wood, if they are close; or from a grove, if they are ope are small woods, and small groves, governed by the same principl the larger, after allowances made for their dimensions. But bes properties they may have in common with woods or with groves, th others peculiar to themselves, which require examination.

They are either independent or relative; when independent, th beauty, as single objects, is solely to be attended to; when rel the beauty of the individuals must be sacrificed to the effect o whole, which is the greater consideration.

The least clump that can be, is of two trees; and the best ef can have is, that their heads united should appear one large tre therefore of different species, or seven or eight of such shapes not easily join, can hardly be a beautiful groupe, especially if a tendency to a circular form. Such clumps of firs, though very

are seldom pleasing; they do not compose one mass, but are only a fused number of pinnacles. The confusion is however avoided, by ing them in succession, not in clusters; and a clump of such tre therefore more agreeable when it is extended rather in length th breadth.

Three trees together must form either a right line, or a trin disguise the regularity, the distances should be very different. tinctions in their shapes contribute also to the same end; and v in their growths still more. When a strait line consists of two nearly similar, and of a third much lower than they are, the eve ection in which they stand is hardly discernible.

If humbler growths at the extremity can discompose the strict gularity, the use of it is thereby recommended upon other occasi is indeed the variety peculiarly proper for clumps: every appear fice affecting the objects of nature, disgusts; and clumps are s tinguished objects, so liable to the suspicion of having been le placed on purpose to be so distinguished, that to divert the att from these sumptons of art, irregularity in the composition is m portant to them than to a wood or to a grove; being also less ex they do not admit so much variety of outline: but variety of gro is most observable in a small compass; and the several gradation may be cast into beautiful figures.

The extent and the outline of a wood or a grove engage the at more than the extremities; but in clumps these last are of the m sequence: they determine the form of the whole; and both of them generally in sight: great care should therefore be taken to make agreeable and different. The ease with which they may be compar bids all similarity between them: for every appearance of equali gests an idea of art; and therefore a clump as broad as it is lo less the work of nature than one which stretches into length.

Another peculiarity of clumps, is the facility with which th a mixture of trees, and of shrubs; of wood, and of grove; in sho every species of plantation. None are more beautiful than those are so composed. Such compositions are, however, more proper in pact than in straggling clumps: they are most agreeable when the mass: if the transitions from very lofty to very humble growths, thicket to open plantations, be frequent and sudden, the disorde more suited to rude than to elegant scenes.

XXIII. The occasions on which independent clumps may be appl many. They are often desirable as beautiful objects in themsleve are sometimes necessary to break an extent of lawn, or a continu whether of ground or of plantation; but on all occasions a jealo art constantly attends them, which irregularity in their figure always alone remove. Though elevations shew them to advantage,

hillock evidently thrown upø on purpose to be crowned with a clum is artificial to a degree of disgust: some of the trees should th be planted on the sides, to take off that appearance. The same e ent may be applied to clumps placed on the brow of a hill, to int its sameness: they will have less ostentation of design, if they in part carried down either declivity. The objection already mad planting many along such a brow, is on the same principle: a sing clump is less suspected of art; if it be an open one, there can b finer situation for it, than just at the point of an abrupt hill, a promontory into a lake or a river. It is in either a beautiful ation, distinct by its position, and enlivened by an expanse of s of water, about and beyond it. Such advantages may ballance litt fects in its form; but they are lost if other clumps are planted it: art then intrudes, and the whole is displeasing.

XXIV. But though a multiplicity of clumps, when each is an in dant object, seldom seems natural; yet a number of them may, with any appearance of art, be admitted into the same scene, if they b relation to each other: if by their succession they diversify a c ued outline of wood; if between them they form beautiful glades; all together they cast an extensive lawn into an agreeable shape, effect prevents any scrutiny into the means of producing it. But the reliance on that effect is so great, every other consideratio give way to the beauty of the whole. The figure of the glade, of lawn, of of the wood, are principally to be attended to: the fine clumps, if they do not fall easily into the great lines, are blem their connections, their contrasts, are more important than their

A line of clumps, if the intervals be closed by others beyond has the appearance of a wood, or of a grove; and in one respect t blance has an advantage over the reality. In different points of the relations between the clumps are changed; and a variety of fo produced, which no continued wood or grove, however broken, can f These forms cannot all be equally agreeable; and too anxious a so to make them every where pleasing, may, perhaps, prevent their be beautiful. The effect must often be left to chance; but it shoul studiously consulted from a few principal points of view; and it to make any recess, any prominence, any figure in the outline, by thus advancing before, or retiring behind one another.

But amidst all the advantages attendant on this species of pla it is often exceptionable when commanded from a neighbouring emin clumps below the eye lose some of their principal beauties; and a ber of them betray the art of which they are always liable to be pected: they compose no surface of wood; and all effects arising relations between them are entirely lost. A prospect spotted wit clumps can hardly be great: unless they are so distinct as to be or so distant as to unite into one mass, they are seldom an impro of a view.

*XXV. The proper situations for single trees are frequently t as for clumps; the choice will often be determined, solely by the

*The introduction of foreign trees and plants, which we owe princ to Archibald duke of Argyle, contributed essentially to the richn colouring so peculiar to our modern landskip. The mixture of var

illook evidently thrown out on purpose to be crowned wit
artificial to a degree of die-cut: some of the trees
planted on the sides, so as to get that concentric
ght may be applied to climb as passed on the brow of a hill
's scenes: they will have to be contemplated from below,
part consist less often of actuality. The objects
barking many along; such a bloom, so as to [illegible]
clump is less apparent of all; it is as often as
other situation for it, when part of the result of an
one unsightly tree a little on a hill
ation of water, about and beyond it. Such plantings, by
roots in its form; but they are for the lover alone as
ke: art is an intruder, and has more to distress.'

XIV. But though a multiplicity of clumps, when
ect object, seldom seems real; yet a number of trees
appearance of art, be united into one mass
al direction to each other: in the air and
ed outline of wood; if part of them destroy
ll together they compose a massive land into an
of set prey to the scattering into the means of pleasant
the relations on each of these [illegible] more, every object
ve way to the beauty of the whole. [illegible]
lawn, or of the wood, as it is called to:
haps, it may do not well consist into the grass land,
ir connections, most convenient, are more important

A line of trees, if the intervals be closed by other
the appearance of a wood, or of a grove; and in the
plance has an advantage over this reality. It differs not
the relations here the clumps are observed; and a va
produced, which is rendered [illegible] by
ese form seems all be equally a principle; and too small
to make them every where plainly, [illegible], prevent
beautiful. The effect must either be left to chance;
tionally consult into a [illegible] point of view;
to the eye passes, may produce, by figure in the ou
thus advancing before, or retiring behind one another.

But amidst all the advantages of the [illegible] of this sort
it is often exceptionable when on [illegible] motion
clumps below the [illegible] an [illegible]
ber of them betray the art of which they are clumps [illegible]
pected: they consume no surface of wood; and all effect
elations between [illegible] that [illegible].
clumps can hardly be great: unless they are to diminish
or so distant as to unite into [illegible], they are useless
of a view.

*XV. The proper situations for single trees are fre
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*The introduction of foreign trees and plants, which we
to Arcadian duke of Argyle, contributed essentially to
sojourning so peculiar to our modern landskip. The mixtur

greens, the contrast of forms between our forest trees and the nc
and West-Indian firs and pines, are i provements more recent thar
or but little known to him. The weeping-willow and every florid
each tree of delicate or bold leaf, are new tints in the compsoit
our gardens. The last century was certainly acquainted with many
those rare plants we now admire. The Weymouth pine has long beer
ized here; the patriarch plant still exists at Longleat. The lig
graceful acacia was known as early; witness those ancient stems i
court of Bedford-house in Bloomsbury-square; and in the bishop of
garden at Fulham are many exotics of very ancient date. I doubt
fore whether the difficulty of preserving them in a clime so fore
their nature did not convince our ance tors of their inutility ir
eral; unless the shapeliness of the lime and horse-chestnut, whic
corded so well with established regularity, and which thence and
their novelty grew in fashion, die not occasion the neglect of th
curious plants.

But just as the encomium are that I have bestowed on Kent's di
ies, he was neither without assistance or faults. Mr. Pope undou
contributed to form his taste. The design of the Prince of Wales
garden at Carlton-house was evidently borrowed from the poet's at
enham. There was a little of affected modesty in the latter, whe
said, of all his works he was most proud of his garden. And yet
a singular effort of art and taste to impress so much variety and
ery on a spot of five acres. The passing through the gloom from
grotto to the opening day, the retiring and again assembling shad
the dusky groves, the larger lawn, and the solemenity of the term
at the cypresses that lead up to his mother's tomb, are managed w
quisite judgment; and though Lord Peterborough assisted him

To form his quincunx and to rank his vines,

those were not the most pleasing ingredients of his little perspe

I do not know whether the disposition of the garden at Rousham,
out for General Dormer, and in my opinion the most engaging of al
works, was not planned on the model of Mr. Pope's , at least in t
ing and retiring shades of Venus's vale. The whole is as elegant
antique as if the emperor Julian had selected the most pleasing
tude about Daphne to enjoy a philosophic retirement.

That Kent's ideas were but rarely great, was in some measure ow
the novelty of his art. It would have been difficult to have tra
the style of gardening at once from a few acres to tumbling of fo
and though new fashions like new religions, (which are new fashic
lead men to the most opposite excesses, it could not be the case
dening, wyere the experiments would have been so expensive. Yet
true too that the features in Kent's landskips were seldom majest
clumps were puny, he aimed at immediate effect, and planted for f
urity. Pne sees no large woods ksetched out by his direction. N
we yet entirely risen above a too great frequency of small clumps
pecially in the elbows of serpentine rivers. How common to see t
four beeches, then as many larches, a third knot of cypresses, an
volution of all three! Kent's last designs were in a higher styl
his ideas opened on success. The north terras at Claremont was n
erior to the rest of the garden. Vide Lord Orford on Modern Gard

eration of proportion, between the object, and the spot it is int
to occupy;,and if the desired effect can be attained by a single
the simplicity of the means recommends it. Sometimes it will be
ferred merely for variety; and may be used to mark one point in a
in which two or three points are already distinguished by clumps.
occasionally be applied to most of the purposes for which clumps
used; may be an independant object; may interrupt a continued lin
decorate an extent of space: there is but one effect resulting fr
clumps which may not to a certain degree be produced by single tr
number of them will never unite into one large mass; but more dis
relations may be observed betw en them. Scattered about a lawn,
cast it into an agreeable shape; and to produce that shape, each
placed with an attention to the rest; they may stand in particula
tions, and collectively form agreeable figures; or between severa
gling trees little glades may open, full of variety and beauty.
lines they trace are fainter than those which larger plantations
but then their forms are their own; they are therefore absolutely
from all appearance of art; any disposition of them, if it be but
gular, is sure to be natural.

The situations of single trees is the first consideration; and
erences in the distances between them their greatest variety. In
they admit of no choice but that which their species affords; gre
often, beauty often, sometimes mere solidity, and now and then pe
ity alone, recom.ends them. Their situations will also frequentl
termine the species: if they are placed before a continued line o
only to break it, they should commonly be similar to the trees in
wood; they will else lose their connexion, and not affect the out
which they are intended to vary; but if they are designed to be i
dent objects, they are as such more discernible when distinguishe
in their shapes and their greens from any plantations about them.
all, the choice, especially in large scenes, is much confined to
trees on the spot; young clumps from the first have some, and soo
duce a considerable effect; but a young single tree for many year
none at all; and it is often more judicious to preserve one alrea
ing, though not exactly such as might be wished, either in itself
its situation, than to plant in its stead anoth r, which may be a
object, and better placed, in a distant futurity.

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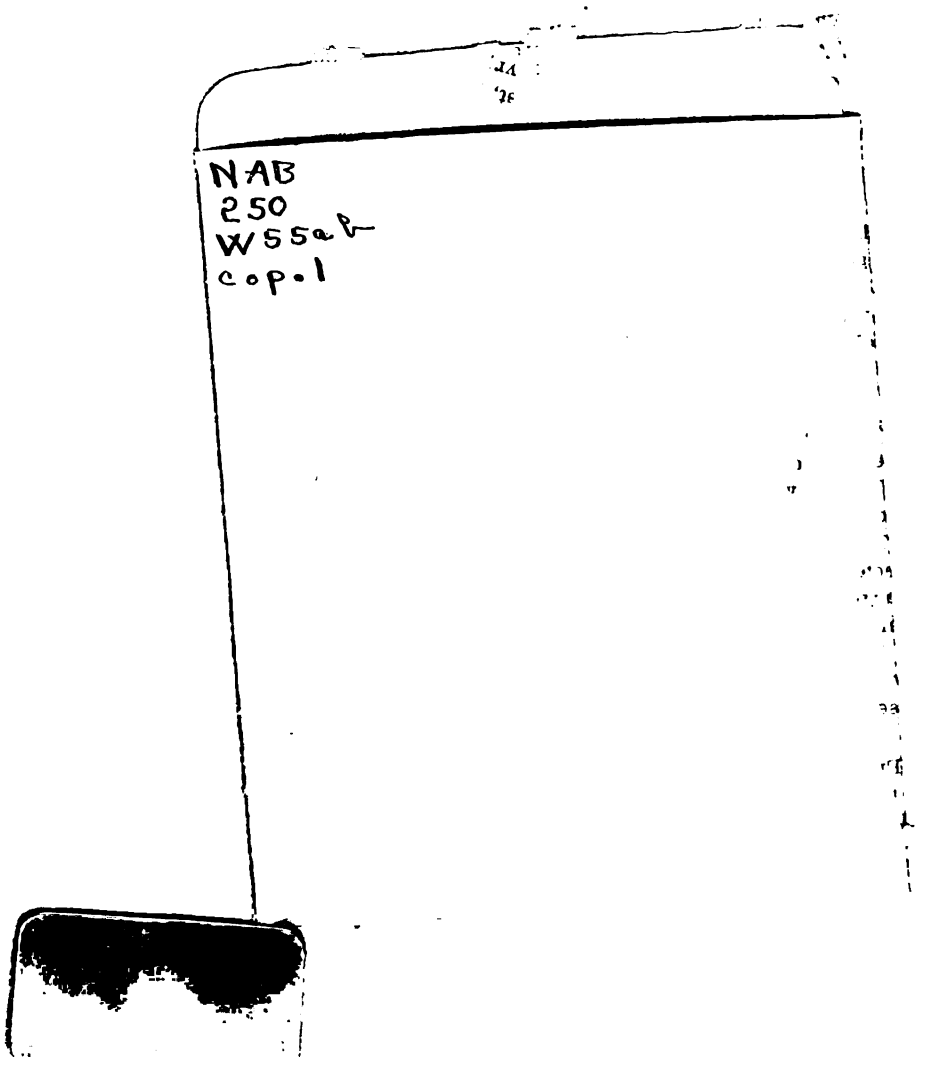

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